

PROJECT ADMINISTRATION DATA SHEET



ORIGINAL



REVISION NO. _____

Project No. G-34-602GTRI/~~EXX~~DATE 9 / 13 / 84Project Director: A. D. Van NostrandSchool/~~Lab~~

English

Sponsor: Exxon Education Foundation 111 West 49th Street New York, NY 10020Type Agreement: Grant Letter Dated 8/14/84Award Period: From 9/1/84 To 6/30/85 (Performance) 6/30/85 (Reports)

Sponsor Amount:

8-31-86
This Change

Total to Date

Estimated: \$ 49,935\$ 49,935Funded: \$ 49,935\$ 49,935Cost Sharing Amount: \$ N/A Cost Sharing No: _____Title: Comprehensive Writing Instruction at Three Historically Black Liberal Arts Colleges

ADMINISTRATIVE DATA

OCA Contact Dennis Farmer x4820

1) Sponsor Technical Contact:

2) Sponsor Admin/Contractual Matters:

Dr. Richard Johnson, Research DirectorExxon Education Foundation111 West 49th StreetNew York, NY 10020(212) 398-2273

Defense Priority Rating: _____ Military Security Classification: _____

(or) Company/Industrial Proprietary: _____

RESTRICTIONS

See Attached _____ Supplemental Information Sheet for Additional Requirements.

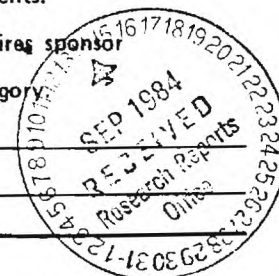
Travel: Foreign travel must have prior approval – Contact OCA in each case. Domestic travel requires sponsor approval where total will exceed greater of \$500 or 125% of approved proposal budget category.

Equipment: Title vests with None Proposed

COMMENTS:

Exxon Corporation does not allow allocation of funds for indirect cost.

COPIES TO:

Sponsor ID# 02.500.000.84.006Project Director
Research Administrative Network
Research Property Management
AccountingProcurement/EES Supply Services
Research Security Services
Reports Coordinator (OCA)
Research Communications (2)GTRI
Library
Project File
Other I. Newton

SPONSORED PROJECT TERMINATION/CLOSEOUT SHEET

SR668

Date 1/8/87

Project No. G-34-602

School/ XXK English

Includes Subproject No.(s) B-10-633/Pettigrew

Project Director(s) A. D. Van Nostrand

GTRC XXXX

Sponsor Exxon Education Foundation, 111 West 49th Street, New York, NY 10020

Title Comprehensive Writing Instruction at Three Historically Black Liberal Arts Colleges

Effective Completion Date: 8/31/86 (Performance) (Reports)

Grant/Contract Closeout Actions Remaining:

- ☐ None
- ☒ Final Invoice or Final Fiscal Report
- ☐ Closing Documents
- ☐ Final Report of Inventions
- ☐ Govt. Property Inventory & Related Certificate
- ☐ Classified Material Certificate
- ☐ Other _____

Continues Project No. _____ Continued by Project No. _____

COPIES TO:

Project Director
 Research Administrative Network
 Research Property Management
 Accounting
 Procurement/GTRI Supply Services
 Research Security Services
 Reports Coordinator (OCA)
~~Legal Services~~

Library
 GTRC
~~Research Communications (2)~~
 Project File
 Other Ina Lashley
Angela Jones
Russ Embry



MEMORANDUM

Date: 19 Feb. 1985



To: OCA Reports Coordinator

From: Jeffrey Plank, English Dept.

Subject: Exxon Grant Report (our account no. G34-602)

Please find enclosed our Exxon Grant Progress Report (Project Title: Comprehensive Writing Instruction at Three Historically Black Liberal Arts Colleges).

If you have any questions please call me at x6816 or x2731.

EXXON EDUCATION FOUNDATION

REPORT PERIOD: FROM 9/1/84 TO 2/1/85

Dept. of English, Georgia Inst. of Technology
 A. D. Van Nostrand
 & Joan Pettigrew
 Colleges
 Comprehensive Writing Instruction at Three Historically Black Liberal Arts

935	PAYMENTS TO DATE	49,935				TOTAL PAID TO DATE	49,935
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EXPENDITURE	PREVIOUSLY REPORTED	CURRENT HALF-YEAR	TOTAL
PROFESSIONAL		11,120.44	
CLERICAL		101.63	
STUDENT			
OTHER			
YEE BENEFITS		1,507.30	
TING FEES			
EXPENSES		1,698.22	
ENT			
ES		209.56	
ATION			
Honoraria to faculty participants		5,402.40	

TOTALS		20,039.55	
29,895.45		2/12/85	
NAME OF PERSON PREPARING REPORT			
A. D. Van Nostrand		Project Co-Director	

Accountant
+ Contracts Accounting. 2/15/85



College of Sciences and Liberal Studies
Department of English
(404) 894-2730

To: J. W. Dees, Director

From: A. D. Van Nostrand *ADV*

Subject: Interim Progress Report of Grant #G-34-602

Date: December 11, 1986

Enclosed for your files is a copy of the interim progress report (June 12, 1986) to the Exxon Education Foundation concerning the grant entitled "Comprehensive Writing Instruction at Three Historically Black Colleges."

*Report sent to Pat Heitmann
12/16/86
mt*

This report is deliverable item #3 of Grant No. G-34-602.

I sent the report directly to the program officer at Exxon, Mr. L. Scott Miller. At his suggestion we deferred the report until June and incorporated in it preliminary guidelines for continuing the grant.

Mr. Miller then authorized an extension of the grant to enable us to expend a free balance on activities suggested in the interim report. Because of the extension the final report (deliverable item #4) was extended to December 1986. It will be filed by December 18.

PAD

To: Scott Miller, Exxon Education Foundation

From: Joan Pettigrew and A. D. Van Nostrand,
Georgia Institute of Technology

Subject: Comprehensive Writing Instruction at
Three Historically Black Colleges:
Interim Report and Proposal Outline

Date: June 12, 1986

This interim report summarizes our activities in this program during the past two years: what we proposed and what we have achieved. This summary precedes a brief description of how we propose to complete the program next year.

The following short answers to your questions for an interim report serve as a useful forecast to our remarks.

1. Brief Comments. This is a program in faculty development, in changing the attitude and behavior of teachers by engaging them in collaborative, achievable tasks. Faculty development is a relatively new enterprise in postsecondary education. The process of engagement is the key to this particular program, and the process is replicable.
2. Schedule. We have completed all planned activities for the current year and are ready to design the instruments this summer for assessing the program, starting in September.
3. Personnel. There have been no changes in personnel, although we are increasing the contracted services of a consultant in program assessment. He is Dr. Robert A. Shaw, Brown University.
4. Problems. We see no problems that would prevent us from achieving the program's objectives.
5. We will use a free balance of \$2,000 in current funds to cover the cost of designing some of the assessment instruments to be used next year.

Summary of Activities Proposed for 1984-1985

We proposed to begin a systematic, three-year faculty development program in comprehensive writing instruction at three colleges: Morris Brown (private), Atlanta, Ga.; Paine (private), Augusta, Ga.; and South Carolina State College (public), Orangeburg, S. C.

Specifically, at each college, we proposed:

- to conduct an analytic assessment of freshman writing to acquire baseline information and
- to engage a multidisciplinary faculty steering committee in designing a checklist of writing criteria specific to each college for use by faculty and students.

Delivered in 1984-1985

The proposed objectives were met.

Specifically:

- We prepared analytic assessments of texts written by a subset of incoming freshman at each college.
- Each college formed a steering committee (ranging from 8-11 members).
- We conducted four workshops for each committee to present research reports on composition theory and writing assessment.
- We guided each committee in the design of a writing checklist.

In addition:

- At one college (SCSC) the committee prepared a draft of a handbook to explain and illustrate the checklist.

Proposed for 1985-1986

We proposed to continue the program of comprehensive writing instruction at two of the colleges (Paine and SCSC), to add a new third college (Albany State College, Albany, Ga.), and to accelerate the two-year procedure in one year's time at Albany State.

Specifically:

We proposed:

1. to specify a scope and sequence of writing instruction in each English Department for general distribution,
2. to engage at least 20% of the faculty at each college in using and testing the writing checklist,
3. to engage those same faculty in designing and testing writing assignments congruent with the checklist,
4. to design and test an assessment procedure for each steering committee's preparation of a writing assignment, and
5. to describe an assessment procedure for overall program evaluation in the future.

Delivered in 1985-1986

The proposed objectives have been met. The first four (above) were coordinated through a series of sequential workshops and separate meetings of the steering committee at each college.

Specifically:

1. Two English Departments have completed draft descriptions of the scope and sequence of their writing instruction; the third is revising its draft, to be completed in July.
2. Designated target groups of faculty at all three colleges have used and tested their writing checklist. These target groups constitute approximately 20% of the faculty at SCSC, 30% at Paine, and 50% at ASC.
3. The target groups and each steering committee have also engaged in the design of writing assignments.
4. Each steering committee has completed a pilot project in assessing its own writing assignments. The results are complete and will be included in the final report.

In addition:

- All three committees have revised their checklist with help from the faculty.
- SCSC has completed its handbook to explain and illustrate the checklist, and ASC has completed a first draft of a similar handbook.
- After completing its scope and sequence of writing instruction, the English Department at Paine revised its whole curriculum.

Our fourth objective--a program assessment plan for the future--is currently being developed. During the course of this year, we have consulted with an educational psychologist, who has experience in both program assessment and writing assessment. We are designing a comprehensive assessment procedure, which is summarized below.

Writing Program Assessment

This design entails a procedure of self-assessment to engage the faculty in measurable changes in behavior as teachers of writing.

With this procedure we will address three different constituencies: administrators, faculty in English, and faculty in other disciplines. The procedure consists of five successive stages:

1. administering questionnaires (collaboratively developed with each constituency), which will yield a profile of answers,
2. sharing these profiles with the participants,
3. conducting targeted workshops, based on the results of the profiles,
4. administering the questionnaires again, and
5. analyzing both profiles and sharing this analysis with the participants.

Each questionnaire will focus on (1) the participants' understanding of concepts in writing instruction and (2) their disposition to use, support, or reinforce these concepts.

In addition, we will also use a pair of questionnaires with subsets of students, which we will audit by our analytic assessment of their writing. This information we will also present to the faculty.

We choose this procedure for its obvious advantages: it can be made virtually non-threatening; it can be achieved collaboratively; the results, no matter what they are, will be valid, and the process will develop consensus.

These are all factors necessary for change to occur. We have rejected more conventional, summative evaluation procedures, such as observation by an outside referee or quantification of errors in student writing, because those procedures do not necessarily engender any change.

Outline for a Proposal to Exxon Education Foundation

We propose:

1. to continue this program in comprehensive writing instruction for a third, and concluding, year at the same level of funding (\$49,935),
2. to use and test a procedure for self-assessment (described in the Interim Report),
3. to concentrate all resources on one college, instead of three, since this effort is labor intensive for all parties concerned,
4. to compile a final report describing the replicable process of faculty development entailed in this program and assessing its features for possible future users, and
5. to seek some agency for disseminating the report.



GEORGIA TECH 1885-1985

DESIGNING TOMORROW TODAY

Georgia Institute of Technology,
Grants and Contracts Accounting Dept.
Lyman Hall/Emerson Building
Atlanta, Georgia 30332-0259
Telephone: (404) 894-4624; 2629

July 11, 1986

Exxon Education Foundation
111 West 49th Street
New York, NY 10020

RE: Semi-Annual Expenditure Report

Dear Sir:

Enclosed is the Semi-Annual Expenditure Report for the period July 1, 1985 thru February 28, 1986 on your Exxon Education Foundation project entitled Comprehensive Writing Instruction at Three Historically Black Arts Colleges. I apologize for the delay in sending this report to you for your review.

If you need further assistance or information, please contact me at (404 894-5523).

Sincerely,

Valeria D. Henderson
Accountant I
Grants & Contracts Accounting

Enclosure

cc: Jeff Luck/English
A. D. Van Nostrand ✓
File G-34-602/R5824-OAO

EXXON EDUCATION FOUNDATION

REPORT PERIOD: FROM 07/01/85

TO 02/28/86

PROJECT

PROJECT DIRECTOR

Department of English, Ga. Institute of Technology

A. D. Van Nostrand and Joan Pettigrew

Comprehensive Writing Instruction at Three Historically Black Liberal Arts Colleges

AL AWARD	PAYMENTS TO DATE				TOTAL PAYMENTS
\$99,870.00	\$99,870.00				\$99,870.00

EXPENDITURE		PREVIOUSLY REPORTED	CURRENT HALF-YEAR	TOTAL
SALARIES	PROFESSIONAL	\$ 26,721.24	\$ 10,715.26	\$ 37,436.50
	CLERICAL	101.63	262.50	364.13
	STUDENT			
	OTHER			
EMPLOYEE BENEFITS		\$ 5,002.86	\$ 2,148.58	\$ 7,151.44
CONSULTING FEES				
TRAVEL EXPENSES		\$ 4,365.21	\$ 2,291.92	\$ 6,657.13
EQUIPMENT				
SUPPLIES		\$ 1,174.32	\$ 972.36	\$ 2,090.86
PUBLICATION				
Honoraria to Faculty Participants		\$ 12,287.98	\$ 6,200.00	\$ 18,487.98
TOTALS		\$ 49,653.24	\$ 22,590.62	\$ 72,188.04

UNRECORDED BALANCE

27,681.96

DATE OF REPORT

July 8, 1986

NAME OF CHIEF BUSINESS OFFICER

David V. Welch

TITLE Director

Grants & Contracts Accounting

NAME OF PERSON PREPARING REPORT

Valeria D. Henderson

TITLE Accountant I

Grants & Contracts Accounting

SIGNATURE OF ABOVE BUSINESS OFFICER

SIGNATURE OF ABOVE PROJECT DIRECTOR

FINAL BREAKDOWN: EXXON PROJECTS

		Expended thru 6/30/85	Expended thru 2/28/86	Cum
Salaries (Professional)	G-34-602	16,721.99	3,919.26	20,641.25
	B-10-633	9,999.25	6,796.00	16,795.25
Salaries (Other)	G-34-602	101.63	262.50	364.13
Benefits	G-34-602	2,573.06	721.42	3,294.48
	B-10-633	2,429.80	1,427.16	3,856.96
Travel Expenses	G-34-602	4,365.21	2,291.92	6,657.13
OS & E	G-34-602	1,118.50	972.36	2,090.86
Consulting Fees	G-34-602	12,287.98	6,200.00	18,487.98
Total Expenditures	G-34-602	37,168.37	14,367.46	51,535.83
Total Expenditures	B-10-633	12,429.05	8,223.16	20,652.21
Total Project Expenses		49,597.42	22,590.62	72,188.04
Total Grant				99,870.00
Balance				27,681.96



GEORGIA TECH 1885-1985

DESIGNING TOMORROW TODAY

Georgia Institute of Technology
Grants and Contracts Accounting Dept
Lyman Hall/Emerson Building
Atlanta, Georgia 30332-0259
Telephone: (404) 894-4624; 2629

October 6, 1986

Exxon Education Foundation
111 West 49th Street
New York, NY 10020

RE: Semi-Annual Expenditure Report

Dear Sir:

Enclosed is the Semi-Annual Expenditure Report for the period March 1, 1986 thru August 31, 1986 on your Exxon Education Foundation project entitled "Comprehensive Writing Instruction at Three Historically Black Liberal Arts Colleges".

If you need further assistance or additional information, please contact me at (404) 894-5523.

Sincerely,

Valeria D. Henderson, Accountant I
Grants and Contracts Accounting

VDH/djt

cc: Jeff Luck/ English, 0165 ✓
A. D. Van Nostrand
File G-34-602/R5824-0A0

Enclosure

EXXON EDUCATION FOUNDATION

REPORT PERIOD: FROM 03/01/86

TO 08/31/86

GRANT RECIPIENT Department of English
Georgia Institute of Technology

PROJECT DIRECTOR
A. D. Van Nostrand & Joan Pettigrew

PROJECT TITLE
Comprehensive Writing Instruction at three Historically Black Liberal Arts Colleges

TOTAL AMOUNT \$99,870.00	PAYMENTS TO DATE	\$99,870.00				TOTAL PAYMENTS \$99,870.00
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	EXPENDITURE	PREVIOUSLY REPORTED	CURRENT HALF-YEAR	TOTAL
SALARIES	PROFESSIONAL	37,436.50	6,198.92	43,635.42
	CLERICAL	364.13	442.50	806.63
	STUDENT			
	OTHER			
	EMPLOYEE BENEFITS	7,151.44	1,266.08	8,417.52
	CONSULTING FEES			
	TRAVEL EXPENSES	6,657.13	2,455.82	9,112.95
	EQUIPMENT			
	SUPPLIES	2,090.86	401.21	2,492.07
	PUBLICATION			
OTHERS (SPECIFY)	Honoraria to Faculty Participants	18,487.98	8,418.89	26,906.87
	TOTALS	72,188.04	19,183.42	91,371.46

EXPENDED BALANCE 8,498.54		DATE OF REPORT October 6, 1986	
PLEASE TYPE	NAME OF CHIEF BUSINESS OFFICER David V. Welch	TITLE Director, Grants & Contracts Acctg.	
	NAME OF PERSON PREPARING REPORT Valeria D. Henderson	TITLE Accountant I Grants & Contracts Acctg.	

SIGNATURE OF ABOVE BUSINESS OFFICER

SIGNATURE OF ABOVE PROJECT DIRECTOR

EXXON EDUCATION FOUNDATION
Semi-Annual Expenditure Report
Final Breakdown: Exxon Projects

		Expended Thru <u>2/28/86</u>	Expended Thru <u>8/31/86</u>	<u>Cum</u>
Salaries (Professional)	G-34-602	20,641.25	2,606.73	23,247.98
	B-10-633	16,795.25	3,592.19	20,387.44
Salaries (Other)	G-34-602	364.13	442.50	806.63
Benefits	G-34-602	3,294.48	499.34	3,793.82
	B-10-633	3,856.96	766.74	4,623.70
Travel Expenses	G-34-602	6,657.13	2,455.82	9,112.95
OS & E	G-34-602	2,090.86	401.21	2,492.07
Consulting Fees	G-34-602	18,487.98	8,418.89	26,906.87
Total Expenditures	G-34-602	51,535.83	14,824.49	66,360.32
Total Expenditures	B-10-633	<u>20,652.21</u>	<u>4,358.93</u>	<u>25,011.14</u>
Total Project Expenses		<u>72,188.04</u>	<u>19,183.42</u>	91,371.46
Total Grant Award				<u>99,870.00</u>
Unexpended Balance				<u>8,498.54</u>

Final Report
Comprehensive Writing Instruction
at Three Historically Black Colleges 1985-86

December 16, 1986

a grant funded by the Exxon Education Foundation
and administered by Joan Pettigrew and A. D. Van Nostrand
Co-Principal Investigators
at Georgia Institute of Technology
in collaboration with faculty and administrators at
Albany State College, Paine College, and South Carolina State College

Final Report

Comprehensive Writing Instruction at Three Historically Black Colleges 1985-86

This final report describes the activities of the second year of a continuing program of faculty development in writing instruction conducted by the Communication Research Center (CRC) at Georgia Institute of Technology.

Program Overview

During each of the past two years, CRC worked with faculty at three colleges in Georgia and South Carolina. During 1984-85 these colleges were Morris Brown in Atlanta, Georgia; Paine College in Augusta, Georgia; and South Carolina State in Orangeburg, South Carolina. During 1985-86, the period covered in this report, CRC continued to engage faculty at Paine College and South Carolina State College and also extended its activities to Albany State College in Albany, Georgia. The level of funding for each grant-year was \$49,935.

The grant period for this second year, from September 1985 through August 1986, was extended at no extra cost to the Foundation to October 1986. Our interim progress report (6/12/86) covers the program activities authorized for the twelve-month period beginning in September 1985. As that report indicates, we had completed our proposed activities ahead of schedule. With a free balance of some two thousand dollars remaining, we requested an extension of this grant-year, which the Foundation authorized.

This extended period established an orderly change in the focus of this continuing program. Following our progress report in June, the Foundation and CRC agreed that program activities should shift from three colleges to one, Albany State College (ASC), and that these activities should support a new, emerging objective based on viewing ASC as a possible model for other colleges. This new objective is to determine as accurately as possible what effort and what resources would be required to implement a viable, durable, measurable program in writing instruction at ASC.

This final report summarizes the activities cited in our June report. It then describes the findings of our project for assessing change in one instructional procedure during the year. Finally, it describes our information gathering, during the extension of the grant period, to support a comprehensive assessment of other instructional procedures.

Summary of Program Activities 1985-86

We proposed to do the following during the grant period:

1. to specify a scope and sequence of writing instruction in each English Department for general distribution,
2. to engage at least 20% of the faculty at each college in using and testing the writing checklist,
3. to design and test an assessment procedure for each steering committee's preparation of a writing assignment, and
4. to describe an assessment procedure for subsequent program evaluation.

Delivered in 1985-1986

The proposed objectives have been met through a series of five to six sequential workshops with the steering committee and with faculty subsets at each college.

Specifically:

1. The English departments at Paine and at South Carolina State College (SCSC) set for themselves the intensive task of building or assessing a scope and sequence of writing instruction. The department at Paine designed a scope and sequence for five writing courses that accommodates its writing criteria. It was implemented in September 1986. After completing this scope and sequence, the English department at Paine revised its entire writing curriculum.

The department at SCSC decided that its current scope and sequence is already valid. ASC is currently reviewing its scope and sequence to include its developmental courses.

2. ASC completed a fourth draft of its writing checklist, (included in the appendices to this report).
3. Designated target groups of faculty at all three colleges have used and tested their writing checklist at workshops conducted by the consultants and members of each steering committee. These target groups constitute approximately 20% of the faculty at SCSC, 46% at Paine, and 57% at ASC.

In addition, the steering committee at SCSC convinced 11% of the faculty to use the checklist in the courses they were currently teaching and to complete a formal questionnaire assessing it. This material was sent to the consultants.

4. The target groups and each steering committee have also engaged in the design of writing assignments. These target groups constitute 14% of the faculty at SCSC, 43% of the faculty at Paine, and 52% of the faculty at ASC.

At SCSC and ASC, the steering committees assisted the consultants in the writing assignment workshops. At Paine, after the consultants modeled a workshop to a small subset of the faculty, the steering committee conducted its own workshop, submitting the results to the consultants.

5. SCSC has completed a handbook to explain and illustrate its checklist, and ASC has completed a first draft of a similar handbook.
6. At the conclusion of the academic year CRC collected and analyzed the results of the assignment-design project which had engaged each of the steering committees. The procedure and the analysis are presented in the next section of this report.

The Assignment Design Project

This pilot project involved the steering committees at each college, and it had two purposes: to instruct faculty and to provide a means of self-assessment. The instruction pertained to the design of writing assignments that accommodate cognitive skills in writing, specified on the writing checklist, to the learning objectives of specific courses selected by the participating teachers. The self-assessment consisted of each teacher submitting a baseline assignment, designing a new assignment, testing it in the course, appraising the written responses of the students, and then revising the new assignment.

Twenty-five faculty members from the three steering committees participated in the project. Each one submitted a previous assignment for later assessment. We called this a baseline assignment. Then, following a presentation by the consultants about assignment concepts, the participants designed a writing task. (The procedure that guided assignment design is appended to this report.)

The participants next assigned these tasks to their students. We called these tasks administered assignments. Some were tasks for in-class, impromptu writing; others were for out-of-class, formal writing.

The participants then scored student responses to their own assignments. Selecting three responses rated "high," three "middle," and three "low," they reviewed these responses and the assignment with the consultants in tutorial conferences. Following the reviews the participants revised the administered assignment. Finally, they reviewed their assignments and completed a questionnaire about each: baseline, administered, and revised.

The questionnaire is appended to this report. Its questions pertain to the modes of critical thinking and the rhetorical conventions which we presented in the assignment workshop. By collating and comparing individual answers (which were anonymous), we found patterns that revealed distinct changes in the attitudes, comprehension, and judgments of the participants. And these patterns of answers also provided an assessment of the project itself.

Although the sample was too small for meaningful statistical analysis, "the data show clear trends in the direction of greater sensitivity towards a process approach to writing instruction." This is the observation of Dr. Robert Shaw, CRC's writing assessment specialist, who analyzed the assignments as well as the questionnaires.

Shaw's report makes four important observations:

1. Most participants were more satisfied with their revised assignments than with their baseline assignment.

"Overall, only 20% of the professors felt that their baseline assignment did an 'excellent' job of preparing students to complete the assignment, whereas 68% of the professors felt that their revised assignment did an excellent job of preparing students to complete the assignment."

2. The revised assignments show considerably more attention to the modes of development (such as, summary, analysis, and comparison).

"While 80% of the professors asserted that their baseline assignments specified a mode for the students to use, only 32% said that the mode was 'very appropriate' for the assignment. In assessments of the revised assignment, 89% of the professors said that the mode was very appropriate for the assignment."

3. The revised assignments show considerably more attention to designating an audience (with needs and expectations) for the writer to address.

"The data regarding audience show that while only 20% of the professors specified an audience in the baseline assignment, 68% of the revised assignments specified an audience, and 72% of the professors felt that the specified audience was very appropriate for the assignment."

4. The consultant's feedback on student writing had more effect on changing behavior than did the preliminary workshop.

"An examination of the differences among assessments of the three assignments (baseline, administered, and revised) shows that the workshop that came between the baseline and administered assignments had some effect on ... attention to audience and mode, but the feedback on student writing that came between the administered and revised assignments had a much greater effect on ... attention to these concepts."

Shaw's fourth observation pertains to the design project itself. Specifically, it addresses the way in which the learning evidently occurred.

Self-Assessment in Writing Instruction

Self-assessment in writing instruction has not been previously reported in the literature of faculty development, so this pilot project is important. For the continuation of this present program, moreover, it holds a special significance. The grant period was extended so that we could design other, more comprehensive means of self-assessment to measure changes in faculty attitudes and practices. And this project has demonstrated to us that self-assessment works; it enables the assessment of changes to occur without threatening the instructor.

Supported by the results of this project, we turned to the design of self-assessment instruments, and during the extension of the grant we began to put them to use. The next section of this report describes those instruments.

Information Base for Comprehensive Self-Assessment

We are committed to the Foundation's goal of documenting the status of writing instruction as completely as possible at one historically black college. The closer we come to achieving the goal, the more accurately we can assess the constraints that determine current practice and the resources for change. Such information should usefully serve any later, generalized risk assessment.

Our activities during the grant period have shifted progressively toward this goal. Preparing the documentation needed to develop the information about constraints and resources at ASC, researching the literature on faculty development, and analyzing our own experiences with historically black colleges have helped us to clarify four useful premises:

- The ultimate purpose of faculty development is student development;
- No significant change in faculty development will occur unless the faculty wants it to occur;
- The leverage of lead learners teaching peers is a powerful resource; and
- Self-assessment can be a viable means of initiating change.

Mindful of these premises, we designed a set of instruments that can be used for self-assessment. They are:

1. a questionnaire, entitled Faculty and Administrative Survey on Writing (administered to faculty and administrators),
2. a questionnaire, entitled Student Survey on Writing (administered to incoming freshmen), and
3. a controlled task, entitled Reading and Writing Activities (administered to incoming freshmen).

A copy of each of these instruments is appended to this report.

The substance of most of the items in the two surveys (one for faculty and administrators and the other for students) bears special comment. These items are designed to reveal one's comprehension of, as well as attitude toward, state-of-the-art practices in writing instruction. The rationale for these items lies in the profound changes in teaching now recommended by composition specialists as a result of empirical research in composition during the past twenty years.

These changes are commonly referred to as a paradigm shift in composition theory. Borrowed from Thomas Kuhn's The Structure of Scientific Revolutions (1962) and refined by composition theorists, such as Richard Young (1974) and Maxine Hairston (1984-85), the concept of a paradigm shift aptly describes a turning away from the ruling concept of writing as product to a new concept of writing as process. This change is now supported by categorical evidence of writing behavior, and it mandates corresponding changes in writing instruction which ought to occur, but which have not yet occurred in many writing classrooms in the nation.

The paradigm shift to the concept of writing as a process reveals writing to be a powerful discovery tool for the writer to use in learning about any subject in any discipline. The shift makes student writing in all courses an eminently useful way to help students think critically about the subject of any course.

Instructional practices, therefore, should:

- generate occasions for drafting and revising, thereby allowing more attention to planning and more opportunities for supportive intervention,
- teach and reinforce conventional modes of development, such as summarizing, comparing, relating cause and effect, and analyzing,
- assign transactional tasks, involving the writer in inferring purpose and audience, as well as expressive tasks, such as those that address the writer's feelings or opinions, and
- stress an awareness of live and varied readers other than the teacher.

These state-of-the-art instructional practices are represented in about half of the items on the surveys (for both faculty and students); the other half represent practices that pertain to the old paradigm, such as judging writing in a summative way or equating it merely with grammar and, thereby, viewing it as the exclusive province of the English department.

Each item is a statement to which the individual can respond in a range of five answers from "strongly agree" to "strongly disagree," and the surveys incorporate redundancy.

An additional set of questions is included in each of these surveys. Questions about writing instruction are included in the faculty survey; questions about writing apprehension are included in the student survey.

All of the survey components (the state-of-the-art section, the writing instruction section, and the writing apprehension section) are previously tested instruments that we adapted to the teaching and learning environment at ASC by additions and deletions. (See Fulwiler, Gorman, and Gorman, 1986; Kalmbach and Gorman, 1986; Selfe, Gorman, and Gorman, 1986; Selfe and McCulley, 1986; and Selfe, Petersen, and Nahrgang, 1986 in the bibliography to this report.)

Drafts of the modified surveys were separately reviewed by the faculty steering committee, by a subset of department chairs, and by an appointed subset of the general faculty; in all, some thirty referees provided comments and questions that guided further revision of these instruments.

The faculty and administrator surveys provided for anonymous answers but identified the answer forms with code numbers known only to the individual. These numbers will make it possible to compare pre- and post-samples. The students, on the other hand, were asked to identify themselves by name and social security numbers so that their scores on these instruments could be correlated with their SAT scores and their high-school grade-point averages. We have guaranteed the students confidentiality, however, and promised to report the scores only as a whole.

ASC administered the student survey to approximately 350 incoming freshmen. The college also distributed the faculty and administrator survey to 113 of its 138 full-time faculty members. These were the members present at the customary all-faculty workshop prior to the opening of fall quarter. A total of 87 of the surveys were returned.

In addition to the two surveys ASC also administered a reading/writing task to the incoming freshmen. The task involves reading a passage of text, answering questions about it, and then writing a summary. Most of the students who answered the survey also completed the reading/writing task.

We anticipate several kinds of comparison from the analyses of these data. For example, for the faculty and administrator survey and the student survey, we plan to make comparisons of pre- and post-scores and comparisons of the responses of faculty and administrators with student responses. For the reading and writing activities, we intend to compare relative reading and writing skills with each other, with SAT scores, and with high-school grade-point averages.

Each of these analyzed data sets is intended to inform the faculty of the present state of writing instruction at ASC. We will present the results for discussion--and, we hope, for decision-making--in a series of faculty workshops. Such workshops will continue a forum which we have already established. In April and May of this past year, we engaged the faculty in two workshops, addressing orientation and implementation of the writing checklist and the design of structured writing assignments.

Those prior workshops have served the cause of writing instruction at some cost to precise measurement. Knowledge gained as a result of these workshops could skew scores on the September faculty and administrative survey in favor of the new paradigm for up to 50% of the faculty. No matter what those scores, however, they will still be relevant and comparable to the post-scores that will be gathered in May 1986. In any case, the better part of this tradeoff is a possibility of some faculty members becoming informed sooner about effective teaching procedures than they would otherwise have been.

Because of the extension of the grant period, we have been able to describe many of our activities with the advantage of foresight as well as the usual hindsight, and because the Foundation has already funded another year of this continuing program, we are now intensely engaged in the assessment of faculty development at ASC.

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CHECKLIST OF WRITING SKILLS

ALBANY STATE COLLEGE

Albany, Georgia

Student's Name

Course

Professor

Date

This checklist is intended to assist faculty in evaluating written communication. Focusing on purpose, development, coherence, paragraphs, sentences and editing, the checklist presents a standard of writing for each and questions to guide faculty in assessing students' achievement of the standard. The questions are merely indicative, and since the list of questions is incomplete, additional questions may help in evaluating a student's writing. The checklist may be used by both students and instructors to assess the acceptability of written communication.

- | | Acceptable | Not Acceptable |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------|--------------------------|
| I. PURPOSE AND AUDIENCE: Both the writer's perception of an audience and the reasons for writing influence what is said and how it is said. An acceptable essay, paper or report in any form shows the student's awareness of four essential elements of any writing situation: reader, writer, text and subject. The quality of the writing often depends on the student's understanding of these elements in particular writing tasks. | <input type="checkbox"/> | <input type="checkbox"/> |

Indicative Questions:

1. Does the text reveal the writer's purpose(s)?
2. Is the writer clearly aware of the specific aims of the writing assignment?
3. Does the text evidence awareness of a specific audience?
4. Are the stylistic choices the writer made appropriate to the reader?

- | | Acceptable | Not Acceptable |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------|--------------------------|
| II. MODES OF DEVELOPMENT: Modes of development are idea structures which writers use to organize thinking. An acceptable mode provides a schema or framework for holding ideas together to express certain relationships. Key words (analyze, compare, contrast, describe, etc.) designate the main tasks of the writing assignment. | <input type="checkbox"/> | <input type="checkbox"/> |

Indicative Questions:

1. Does the text reveal definite modes or recognizable structures?
2. Is there evidence of the writer's ability to use and control the structure?
3. Is the mode appropriate for development of the idea?
4. Does the mode of development support a unifying idea or principle?
5. Does each of the paragraphs support the mode of development?

- | | Acceptable | Not Acceptable |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------|--------------------------|
| III. COHERENCE: Coherent writing is logically consistent, complete and integrated; the text is a system of linked and interrelated paragraphs. An acceptable essay, paper or report reveals the interrelatedness of the central idea and the sequences of thought expressed in paragraphs. | <input type="checkbox"/> | <input type="checkbox"/> |

Indicative Questions:

1. Is there a central idea (thesis) that guides the development of the text?
2. Does the sequence of paragraphs evidence development, i.e., expansion or refinement of a central idea?
3. Is the sequence self-evident to the reader?
4. Does the sequence evidence some sense of direction or destination?

IV. PARAGRAPHING: Paragraphs, complete in themselves yet a part of a larger order, are a writer's way of grouping ideas for readability of the text. A good paragraph's essential quality is unity of the ideas which expand, refine or give shape and substance to the main idea (topic sentence).

Acceptable	Not Acceptable
<input type="checkbox"/>	<input type="checkbox"/>

Indicative Questions:

1. Does each paragraph convey or imply a main idea (topic sentence)?
2. Can the intended reader summarize each paragraph in a single sentence?
3. Do the sentences in the paragraphs support, clarify or expand the main idea?
4. Do the ideas expressed in the paragraphs consistently support each other?

V. SENTENCES: The sentence, the most important unit of writing, is the structure in which the writer arranges ideas to achieve clear and effective expression. An acceptable sentence expresses one or several relationships which are clear to the intended reader and presented in standard grammatical form, including sentence structure, modifiers, case, agreement, punctuation, etc.

Acceptable	Not Acceptable
<input type="checkbox"/>	<input type="checkbox"/>

Indicative Questions:

1. Are the sentences complete?
2. Do the subjects agree with the main verbs?
3. Are the modifiers consistent with the words they modify?
4. Do the tenses accurately describe the time relationships?
5. Are all of the relationships in sentences clear to the reader?
6. Is there variation in the structure of sentences?
7. Does the punctuation demonstrate the relationships of the parts of sentences?
8. Are the sentences free of other errors of usage?

VI. EDITING AND FORMATTING: An acceptable essay, paper or report uses the conventions of formal written English and an organizational format appropriate to the respective academic discipline.

Acceptable	Not Acceptable
<input type="checkbox"/>	<input type="checkbox"/>

Spelling and Capitalization:

1. Are common words spelled correctly?
2. Is conventional capitalization used?

Vocabulary and Word Choice:

3. Are words precisely used?
4. Is jargon or slang used unnecessarily?

Formatting and Documentation:

5. Is the format of the paper appropriate to the writer's academic discipline?
6. Is the documentation consistent?
7. Do references properly indicate dependence on sources?

Guidelines to Designing Effective Writing Assignments

Instructor's Name _____

Academic Department _____

Title of the Course _____

Subject of the Course _____

The Major Course Segments or Units Addressed in the Course

_____	_____
_____	_____
_____	_____
_____	_____

Instructional Purpose

1. What do you want the students to learn about the subject of the course (or course segment) while they engage the writing assignment?

2. What is the purpose of this assignment?

Rhetorical Factors

3. Who is/are the designated reader(s) of this assignment?

4. What are the needs and expectations of this reader or these readers?

5. What is the writer's assumed relationship to the reader(s)?

6. What knowledge base will the student need to complete this writing assignment?

Methods of Development

7. Will the writing be expressive (focused on the self and enabling discovery), or will the writing be transactional (focused on the reader with an intent to communicate)?

8. Specifically, what task(s) do you want the writer to perform?

9. What methods of development will help the student to perform this task or these tasks?

10. Will the students be familiar with this method of development or these methods of development?
11. If you answered "no" to the previous question, what new method of development will you have to present?
12. What signal words will guide the students while they write the assignment?
13. What procedure(s) can the students follow that will help them to complete the assignment?
14. What models might help students organize their information?
15. Will the writing assignment require:
 - one final draft,
 - stages of a draft, or
 - multiple drafts?

16. What is the allotted time for the assignment?

17. Is the task manageable in the allotted time?

18. What is the specified length of the written product?

Assessment

19. How useful will the checklist be in assessing the interim or final drafts?

20. Can the student's response to the assignment be assessed by the criteria on the checklist?

21. Will you have to establish new criteria for assessing the writing?

22. If so, what are these criteria?

23. Who will assess the writing?

Format

24. Is format an important feature of the writing you are assigning?

25. If so, how will you familiarize the student with format specifications?

Assessment of a Writing Assignment

This assessment contains two kinds of questions. One asks you to fill in the appropriate blank; the other asks that you rank your response from 1 (low) to 4 (high).

1. This is an assessment of: _____ a baseline assignment
 _____ an administered assignment
 _____ a revised assignment.
2. How well does this assignment support the objectives of your course? 1 2 3 4
3. Does this assignment present a manageable task?
 yes_____ no_____
4. Does this assignment specify a mode or modes for developing ideas?
 yes_____ no_____
5. How appropriate is this mode or these modes to what you wanted the students to demonstrate? 1 2 3 4
6. If the assignment specifies more than one mode, does it contain a procedure to be followed? yes_____ no_____
7. Does the assignment specify an audience other than the instructor?
 yes_____ no_____
8. Given the knowledge that you wanted the students to demonstrate, how appropriate is this choice of audience?
 1 2 3 4
9. How well does this assignment prepare the student to complete it successfully? 1 2 3 4
10. If you were to use this assignment again, would you revise it?
 yes_____ no_____
11. Any other comments?

Albany State College
Writing Across the Curriculum
Faculty and Administrative Survey on Writing

The attached survey of opinions about writing and writing instruction will be used by the steering committee of the program in writing across the curriculum at ASC. The committee will forward all questionnaires to consultants for the project, who will return a profile of the information on this survey. The steering committee will distribute the profile to the faculty, and the information will help establish agendas for faculty workshops during the year.

Your answers to these questions will be held in strict confidence. The survey forms themselves will not be returned to Albany State College, and all reports of the data will be in aggregate form so that responses of individual faculty members cannot be identified.

Each questionnaire, however, needs some identification so that your replies on this survey can be matched to your replies on a follow-up survey that the committee expects to distribute in the spring quarter after the workshops occur. The committee, therefore, asks you to label your questionnaire with the last four digits of your social security number. These four digits will guarantee your anonymity, yet you will be able to remember them next spring. We also ask you to indicate your academic department so that differences of opinion across departments can be assessed.

**Albany State College: Writing Across the Curriculum
Faculty and Administrative Survey on Writing**

Please list the last four digits of your social security number: ____ - ____ - ____ - ____

Your Academic Department: _____

Do You Hold An Administrative Position? ____ yes ____ no

Please circle your response to each item, using the following scale:

- 1 -- Strongly Agree
- 2 -- Agree with Qualification
- 3 -- No Opinion
- 4 -- Mildly Disagree
- 5 -- Strongly Disagree

- | | | | | | |
|---|---|---|---|---|----------------------------------------------------------------------------------------------------------------------|
| 1 | 2 | 3 | 4 | 5 | 1. Faculty members should rigorously edit and grade every writing assignment done by their students. |
| 1 | 2 | 3 | 4 | 5 | 2. Writing can play an important role even in large classes. |
| 1 | 2 | 3 | 4 | 5 | 3. Writers should make an outline before beginning to write. |
| 1 | 2 | 3 | 4 | 5 | 4. Writers should know precisely what they want to say before beginning to write. |
| 1 | 2 | 3 | 4 | 5 | 5. Students learn from a writing assignment even if it is not graded. |
| 1 | 2 | 3 | 4 | 5 | 6. Frequent writing assignments help students to understand course material. |
| 1 | 2 | 3 | 4 | 5 | 7. Poor grammar, punctuation, and spelling are the most serious kinds of writing problems of college students. |
| 1 | 2 | 3 | 4 | 5 | 8. Conscientious teachers who want to improve student writing will point out all the errors on each student's paper. |
| 1 | 2 | 3 | 4 | 5 | 9. Students should read and critique each other's writing to improve their own writing. |

- 1 -- Strongly Agree
- 2 -- Agree with Qualification
- 3 -- No Opinion
- 4 -- Mildly Disagree
- 5 -- Strongly Disagree

- | | |
|-------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 2 3 4 5 | 10. If teachers want to help students learn to write better, they should require several short papers spaced throughout the term rather than one long paper at the end of the term. |
| 1 2 3 4 5 | 11. Teachers in disciplines other than English should give one grade for content and a separate grade for the quality of the writing. |
| 1 2 3 4 5 | 12. Asking students to rewrite assignments does <u>not</u> help most students to improve their writing. |
| 1 2 3 4 5 | 13. A writer should be sure to have a thesis clearly stated before writing anything else. |
| 1 2 3 4 5 | 14. Good assignments from teachers help students to write well. |
| 1 2 3 4 5 | 15. To encourage students to revise their writing, teachers should not grade early drafts. |
| 1 2 3 4 5 | 16. College students should be required to write to a single audience -- their teacher. |
| 1 2 3 4 5 | 17. Students acquire bad writing habits when they read and criticize each other's writing. |
| 1 2 3 4 5 | 18. Rigorous spelling and grammar instruction in writing classes will solve most student writing problems. |
| 1 2 3 4 5 | 19. A writing assignment should specify a purpose and the intended audience. |
| 1 2 3 4 5 | 20. A writing assignment should specify a mode of development (for example, comparison, cause and effect, or problem/solution). |
| 1 2 3 4 5 | 21. Writing instruction is best centralized in one department. |
| 1 2 3 4 5 | 22. The process of writing a paper in my field helps a student understand my discipline better. |
| 1 2 3 4 5 | 23. In most courses in my field there is little time available for frequent writing assignments. |

- 1 -- Strongly Agree
- 2 -- Agree with Qualification
- 3 -- No Opinion
- 4 -- Mildly Disagree
- 5 -- Strongly Disagree

- | | |
|-------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 2 3 4 5 | 24. Writing instruction is a specialized field that cannot be learned well by non-writing faculty in a short period of time. |
| 1 2 3 4 5 | 25. Students in any discipline are poorly prepared if they write poorly when they graduate. |
| 1 2 3 4 5 | 26. Writing is one of the two or three most important skills that a student should learn in college. |
| 1 2 3 4 5 | 27. The college should devote a larger proportion of its resources to writing instruction, even though this will reduce the proportion available for other activities. |
| 1 2 3 4 5 | 28. I will make the time to work with other faculty members on the planning of a college-wide writing program. |
| 1 2 3 4 5 | 29. Writing cannot be taught effectively if it is taught in only one or two departments. |
| 1 2 3 4 5 | 30. The current interest in writing instruction at the college level will last only a few more years. |
| 1 2 3 4 5 | 31. Since my department is already stretched to the limit, adding writing instruction to our responsibilities is unrealistic. |
| 1 2 3 4 5 | 32. If released time for faculty were available at ASC, this time should be dedicated to the development of a college-wide writing program. |
| 1 2 3 4 5 | 33. Teachers in disciplines other than English should reinforce writing skills taught in composition courses. |
| 1 2 3 4 5 | 34. The faculty in my department will not be consistent in grading student writing without extensive training. |
| 1 2 3 4 5 | 35. Including writing in the assessment of student achievement in my courses means that the grade will be a less accurate indicator of what the student actually knows in my field. |
| 1 2 3 4 5 | 36. My discipline does not lend itself to the use of writing in courses. |
| 1 2 3 4 5 | 37. Faculty in my discipline should <u>not</u> be required to include writing as one of the grading criteria in our courses. |

- 1 -- Strongly Agree
 2 -- Agree with Qualification
 3 -- No Opinion
 4 -- Mildly Disagree
 5 -- Strongly Disagree

- | | | | | | |
|---|---|---|---|---|----------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 | 2 | 3 | 4 | 5 | 38. Courses in my discipline help students to learn skills that are related to writing skills. |
| 1 | 2 | 3 | 4 | 5 | 39. I cannot include writing assignments in my courses unless I leave something else out. |
| 1 | 2 | 3 | 4 | 5 | 40. Students in my introductory courses lack the basic grammar and punctuation skills that would make writing assignments useful in these courses. |
| 1 | 2 | 3 | 4 | 5 | 41. Written exercises help students learn the essential concepts of a course in less time. |
| 1 | 2 | 3 | 4 | 5 | 42. The new mandate on writing at Albany State College is asking non-English faculty to expand into a completely new field. |
| 1 | 2 | 3 | 4 | 5 | 43. Written assignments are one of the best ways to help students integrate several course concepts into a coherent framework. |
| 1 | 2 | 3 | 4 | 5 | 44. Including written exercises on examinations and assignments improves the assessment of the abilities of students in my discipline. |
| 1 | 2 | 3 | 4 | 5 | 45. The College's writing-across-the-curriculum program should be directed by a faculty committee. |
| 1 | 2 | 3 | 4 | 5 | 46. The College's writing-across-the-curriculum program should be directed by the administration. |
| 1 | 2 | 3 | 4 | 5 | 47. Requiring students to revise an assignment improves their thinking in the subject of the assignment. |
| 1 | 2 | 3 | 4 | 5 | 48. Writing is a learning process; students need to write more than one draft to learn how to write well. |
| 1 | 2 | 3 | 4 | 5 | 49. Peer review of students' written work is helpful because it gives students more than one perspective on their work. |
| 1 | 2 | 3 | 4 | 5 | 50. There are fixed rules that govern all good writing. |
| 1 | 2 | 3 | 4 | 5 | 51. Most students write poorly because teachers have made them afraid to write. |
| 1 | 2 | 3 | 4 | 5 | 52. College students will improve their writing only when they are required to pass a writing proficiency test in order to graduate. |

Items 53 to 86 address kinds of writing or writing activities. For each item listed, four different kinds of responses are asked for:

- Used Last Year,
- Expect To Use This Year,
- Might Use in the Future, or
- Never Expect to Use.

For each item, please check the response or responses that is/are appropriate. Check more than one response if you wish.

Used Last Year	Expect To Use This Year	Might Use in the Future	Never Expect To Use	Kinds of Writing In My Courses
				53. Lab Report
				54. Case Study
				55. Research Paper (1 - 3 pp.)
				56. Research Paper (4 - 6 pp.)
				57. Research Paper (7 pp. +)
				58. Critical Essay
				59. Business Report
				60. Letter or Memo
				61. Essay Question on Exam
				62. Computer Program Documentation
				63. Clinical Report on Patient
				64. Journal, notebook or log
				65. Ungraded Writing
				66. Other Kinds of Writing:

Used Last Year	Expect To Use This Year	Might Use in the Future	Never Expect To Use	Writing Activities In My Courses
				67. Brainstorming activities (lists, diagrams, etc.)
				68. Assigning freewriting before, during, or after lectures
				69. Multiple drafts of papers
				70. Revision and editing exercises
				71. Sentence combining exercises
				72. Oral reports and presentations
				73. Written proposals for papers/projects
				74. Writing for a variety of audiences
				75. Writing in a variety of modes
				76. Analyzing model essay in your class
				77. Several short assignments in place of one long one
				78. Peer group critique of papers
				79. Students collaborating on a piece of writing
				80. Students sharing writing within class
				81. Analyzing a student paper in the class

Used Last Year	Expect To Use This Year	Might Use in the Future	Never Expect To Use	Writing Activities In My Courses
				82. Conference with students about their writing
				83. Sharing your writing with students
				84. Writing Lab referral
				85. Organization and thinking exercises
				86. Other Writing Activities:

87. Please use this space to discuss any issues raised by this survey or any other issues that concern writing instruction at Albany State College:

**Albany State College
Student Survey on Writing**

The attached survey asks for your responses to writing and writing instruction. A faculty committee will use this information to help develop its comprehensive writing program at Albany State College.

Your replies to this survey will be held in strict confidence. The survey forms will not be returned to Albany State College. Outside consultants will provide the college with reports based on the whole freshman class, so that responses of individual students cannot be identified.

The freshman class will be asked to answer another survey at the end of the academic year, and your present responses will be matched to your responses on that follow-up survey. It is necessary, therefore, that you label this survey form with your name and social security number. Please be sure to enter this information accurately at the top of the survey form.

Thank you.

**Albany State College: Writing Across the Curriculum
Student Survey on Writing**

Name: _____

Sex (circle): M F Social Security Number: ____ - ____ - ____

Please circle your response to each question, using the following scale:

- 1 -- Strongly Agree
- 2 -- Agree with Qualification
- 3 -- No Opinion
- 4 -- Mildly Disagree
- 5 -- Strongly Disagree

- | | |
|-----------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 2 3 4 5 | 1. Professors should rigorously edit and grade every writing assignment done by their students. |
| 1 2 3 4 5 | 2. Writing can play an important role in large classes. |
| 1 2 3 4 5 | 3. Writers should make an outline before beginning to write. |
| 1 2 3 4 5 | 4. Conscientious teachers who want to improve student writing will point out all the errors on each student's paper. |
| 1 2 3 4 5 | 5. Students learn from a writing assignment even if it is not graded. |
| 1 2 3 4 5 | 6. Frequent writing assignments help students to understand course material. |
| 1 2 3 4 5 | 7. To encourage students to revise their writing, teachers should not grade early drafts. |
| 1 2 3 4 5 | 8. Writers should know precisely what they want to say before beginning to write. |
| 1 2 3 4 5 | 9. Students should read and critique each other's writing to improve their own writing. |
| 1 2 3 4 5 | 10. If teachers want to help students learn to write better, they should require several short papers spaced throughout the term rather than one long paper at the end of the term. |
| 1 2 3 4 5 | 11. Teachers in disciplines other than English should give one grade for content and a separate grade for the quality of the writing. |

- 1 -- Strongly Agree
- 2 -- Agree with Qualification
- 3 -- No Opinion
- 4 -- Mildly Disagree
- 5 -- Strongly Disagree

- | | |
|-------------------|--------------------------------------------------------------------------------------------------------------------------------------|
| 1 2 3 4 5 | 12. College students will improve their writing only when they are required to pass a writing proficiency test in order to graduate. |
| 1 2 3 4 5 | 13. The process of writing a paper helps a student understand the subject better. |
| 1 2 3 4 5 | 14. Students in any discipline are poorly prepared if they write poorly when they graduate. |
| 1 2 3 4 5 | 15. A writer should be sure to have a thesis clearly stated before writing anything else. |
| 1 2 3 4 5 | 16. College students should be required to write to a single audience -- their teacher. |
| 1 2 3 4 5 | 17. Students acquire bad writing habits when they read and criticize each other's writing. |
| 1 2 3 4 5 | 18. Requiring students to revise an assignment improves their thinking in the subject of the assignment. |
| 1 2 3 4 5 | 19. Good assignments from teachers help students to write well. |
| 1 2 3 4 5 | 20. Poor grammar, punctuation, and spelling are the most serious kinds of writing problems of college students. |
| 1 2 3 4 5 | 21. Most students write poorly because teachers have made them afraid to write. |
| 1 2 3 4 5 | 22. A writing assignment should specify a purpose and the intended audience. |
| 1 2 3 4 5 | 23. A writing assignment should specify a mode of development (for example, comparison, cause and effect, or problem/solution). |
| 1 2 3 4 5 | 24. Asking students to rewrite assignments does <u>not</u> help most students to improve their writing. |
| 1 2 3 4 5 | 25. There are fixed rules that govern all good writing. |
| 1 2 3 4 5 | 26. Writing is one of the two or three most important skills that a student should learn in college. |

- 1 -- Strongly Agree
- 2 -- Agree with Qualification
- 3 -- No Opinion
- 4 -- Mildly Disagree
- 5 -- Strongly Disagree

- | | |
|-------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 2 3 4 5 | 27. The college should devote a larger proportion of its resources to writing instruction, even though this will reduce the proportion available for other activities. |
| 1 2 3 4 5 | 28. Written exercises help students learn the essential concepts of a course in less time. |
| 1 2 3 4 5 | 29. Rigorous spelling and grammar instruction in writing classes will solve most student writing problems. |
| 1 2 3 4 5 | 30. Writing is a learning process; students need to write more than one draft to learn how to write well. |
| 1 2 3 4 5 | 31. Peer review of students' written work is helpful because it gives students more than one perspective on their work. |
| 1 2 3 4 5 | 32. I avoid writing. |
| 1 2 3 4 5 | 33. Taking a composition course is a frightening experience. |
| 1 2 3 4 5 | 34. My mind seems to go blank when I start to work on a composition. |
| 1 2 3 4 5 | 35. I feel confident in my ability to express clearly my ideas in writing. |
| 1 2 3 4 5 | 36. I'm nervous about writing. |
| 1 2 3 4 5 | 37. I never seem to be able to write down my ideas clearly. |
| 1 2 3 4 5 | 38. I expect to do poorly in composition classes even before I enter them. |
| 1 2 3 4 5 | 39. I have a terrible time organizing my ideas in a composition course. |
| 1 2 3 4 5 | 40. I like to share my writing. |
| 1 2 3 4 5 | 41. When I hand in a composition, I know I'm going to do poorly. |
| 1 2 3 4 5 | 42. It's easy for me to write good compositions. |
| 1 2 3 4 5 | 43. I don't think I write as well as most other people. |
| 1 2 3 4 5 | 44. I'm no good at writing. |

- 1 -- Strongly Agree
- 2 -- Agree with Qualification
- 3 -- No Opinion
- 4 -- Mildly Disagree
- 5 -- Strongly Disagree

- | | | | | | |
|---|---|---|---|---|--------------------------------------------------------------------------------------|
| 1 | 2 | 3 | 4 | 5 | 45. I have no fear of my writing being evaluated. |
| 1 | 2 | 3 | 4 | 5 | 46. I am afraid of writing essays when I know they will be evaluated. |
| 1 | 2 | 3 | 4 | 5 | 47. I would enjoy submitting my writing to magazines for evaluation and publication. |
| 1 | 2 | 3 | 4 | 5 | 48. I like to have my friends read what I have written. |
| 1 | 2 | 3 | 4 | 5 | 49. I look forward to writing down my ideas. |
| 1 | 2 | 3 | 4 | 5 | 50. Handing in a composition makes me feel good. |
| 1 | 2 | 3 | 4 | 5 | 51. Expressing ideas through writing seems a waste of time. |
| 1 | 2 | 3 | 4 | 5 | 52. I enjoy writing. |
| 1 | 2 | 3 | 4 | 5 | 53. I like seeing my thoughts on paper. |

54. Please use this space to discuss any issues raised by this survey or any other issues that concern writing instruction at Albany State College:

Albany State College
Reading and Writing Activities

Name: _____

Social Security Number: _ _ _ _ _ _ _ _ _ _

You will not be graded on your completion of these reading and writing activities, but please try to put forth your best effort. A faculty committee will use this information to help develop its comprehensive writing program at Albany State College.

The following magazine article is about Alex Haley's attempts to complete his book, Roots. Your task is to write a summary of the article for a group of college students who did not have a chance to read it. Your summary should take the form of a paragraph or a sequence of related paragraphs.

You have about two hours to complete this task. To complete it, you will need to engage in three activities: reading the article, answering some questions about it, and writing the summary. Also, you may want to revise the summary and copy it over. You need not hurry; there is plenty of time for you to think and plan.

Reading the Article and Answering the Questions

Before you write your summary, read the article and answer the four groups of questions. Answering them will help you to recall the information in the article. Reread the article or parts of it as often as you wish.

Planning and Writing

Then plan your summary. Remember, the students have not read the article. They will want to know: the subject of the article, the main idea or main point of the article, and the ideas that clarify or help to explain that main point. Your paragraph or paragraphs should present this information in a unified, continuous manner.

The length of your summary is not important, but your summary should be readable. After you have finished writing, you may wish to revise your summary and to make a clean copy.

Before handing in all your material, be sure that your name and social security number are on this page (above).

Alex Haley: From the Brink of Suicide to the Best-Seller List

It is difficult to believe that the man who wrote the book on which television's most popular drama was based should have come close to suicide. The search for his family's roots—roots that began in the hold of a slave ship—was an emotionally exhausting experience. Roots is more than a good story; it is a man's search for personal meaning.

Only two years ago, Alex Haley was a man in the depths of despair. At one point, he was considering suicide. Now, he is this season's hottest writer—his book, *Roots*, is a record-breaking best seller, and ABC aired a \$6-million, 12-hour drama based on the book. A slight, scholarly-looking man with a slow grin and a voice touched with a Tennessee-bred softness, Haley is the last person you'd expect to have created the most brutally dramatic book of the year.

But much of what is best in *Roots*—the story of his family traced back over seven generations—was written out of this man's own agony and despair. His voice is low-pitched, and faraway, and he is close to tears as he tells the story.

"I had already put in 10 years of work on my book when I ran into a complete dead end. Writing about my first ancestor, Kunta Kinte, on his voyage to America aboard a slave ship had become impossible for me. I had tried and failed many, many times. Finally, in desperation, I booked passage on a freighter bound for Africa. Every night I went down into the hold of the ship, stripped to my underwear and lay all night on a wooden plank, trying to imagine what it

ALEX HALEY: FROM THE BRINK OF SUICIDE TO THE BEST-SELLER LIST Reprint by permission of *Family Weekly*, copyright © 1977 for "Alex Haley: From the Brink of Suicide to the Best-Seller List" by Mary Long.

would be like for a young man to lie there in chains, hearing the cries of men screaming, praying and dying all around him.

"I began to worry that I might be losing my mind" he says quietly. "One night, standing out on the stern deck, watching the freighter's wake, I felt overwhelmed by my burden. I was about \$50,000 in debt. My publisher and my agent were at me constantly, asking when I would finish this interminable book. I had told them six months, even though I knew I still had several years of work ahead of me. Inside my head I was suffering the horrors of what happened to Kunta Kinte in the ship hold. Then, I thought how easy it would be just to slip over the rail into the sea. I was almost joyful at the idea."

But at that moment Haley says he had the most vivid psychic experience of his life. "I heard the soft voices of my dead family talking to me, encouraging me. They were saying, 'You must finish. Go on with your book.' It took a tremendous physical effort to push my body away from the rail. I scuttled on my hands and knees, back over the hatch covers to my room. I lay on my bed, sobbing for hours. That night, I knew I finally would be able to find the words to tell my family's story."

The turmoil and labor that went into *Roots* is just about unheard of—nearly 10 years of tedious detective work, over two years of writing. The work was so complex that Haley used to separate his research into manila folders and spread them out, row upon row, in his room. "I planted them like seeds," the writer says, his fingers jabbing the air as though nailing up the words one by one, "and I plowed through them on hands and knees."

What he harvested was a 600-page book that's both a record-breaking best seller and the fulfillment of a personal mission.

Please answer the questions on pages 4 and 5.

RETENTION Based on the passage, which of the following statements are True (T), False (F), or Not answerable (N)?

1. ____ The television dramatization of *Roots* was twelve hours long.
2. ____ Each night, Haley slept on an actual slave ship.
3. ____ Haley is a big, burly man.
4. ____ Kunta Kinte came from Africa in a slaver.
5. ____ The entire project took Haley about twelve years to complete.
6. ____ Haley's publisher and agent were not worried about the book's completion.
7. ____ After a psychic experience, Haley knew he would finish the book.
8. ____ The manila folders had previously been his publisher's.
9. ____ Haley actually crawled on his hands and knees back from the rail.
10. ____ When he booked passage for Africa, Haley was desperate.

INFERENCES

1. ____ Which of the following statements is probably most accurate?
 - (a) Most writers have little trouble writing their books.
 - (b) Haley's despair was unusual even for most writers.
 - (c) Because of their moodiness, writers often think of suicide.
2. ____ Which of the following statements is probably inaccurate?
 - (a) *Roots* involved complex research even though it was a novel.
 - (b) *Roots* was basically a family novel.
 - (c) Understanding a slave's feelings was fairly easy.

COMPLETION Choose the best answer for each question.

1. ____ Haley apparently comes from: (a) Africa. (b) Manila. (c) Tennessee. (d) Chicago.
2. ____ *Roots* traces a family over: (a) and over. (b) its entire history. (c) the ocean. (d) seven generations.
3. ____ Much of preparing for the book was: (a) detective work. (b) slow and dull. (c) seed work. (d) a matter of shrewd bargaining.
4. ____ Haley thought of suicide on the ship's stern: (a) at night. (b) only once or twice. (c) because of the wake. (d) after a storm.
5. ____ To feel what Kunta Kinte felt, Haley: (a) wrote the book. (b) saw a ghost. (c) slept on a board. (d) went deep into debt.
6. ____ *Roots* is described as: (a) family fare. (b) long, but not tedious. (c) quite vivid. (d) brutally dramatic.

DEFINITIONS Choose the definition from Column B that best matches each italicized word in Column A.

Column A

1. *tremendous* physical effort
2. this *interminable* book
3. such a *vivid* image
4. I felt *overwhelmed*
5. years of *tedious* work
6. voices *encouraged* him
7. in *desperation*
8. the *depths* of despair
9. a *psychic* experience
10. my first *ancestor*

Column B

- _____ a. sturdy
- _____ b. tiring
- _____ c. a hopeless situation
- _____ d. indefinable
- _____ e. great
- _____ f. intense
- _____ g. serious
- _____ h. endless
- _____ i. lowest points
- _____ j. gave hope
- _____ k. sensitized
- _____ l. early relative
- _____ m. extrasensory
- _____ n. defeated

Now please write your summary in the blue book. Remember to include your name and social security number on each page of your summary.